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SALE NUMBER 1343

ON PUBLIC EXHIBITION FROM SATURDAY, FEBRUARY 23RD

ILLUSTRATED CATALOGUE

OF THE

VALUABLE PAINTINGS

COLLECTED BY THE LATE

JOHN D. CRIMMINS

TO BE SOLD BY DIRECTION OF

HON. MORGAN J. O'BRIEN, THOMAS CRIMMINS, ESQ.,

AND CYRIL CRIMMINS, ESQ.

[EXECUTORS]

ON TUESDAY EVENING, MARCH FIFTH 1918

AT 8.15 O'CLOCK

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

150

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THE ANDERSON GALLERIES
INCORPORATED
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK
TELEPHONE PLAZA 9356 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

NOTE

THERE have been few residents of New York more widely known than the late John D. Crimmins, and his collection of paintings described in this catalogue is a record of the taste and enthusiasm of the spare moments of his busy life. For some thirty years Mr. Crimmins was a regular visitor to the galleries of the dealers and the auction rooms, and his purchases included a wide variety of subjects and schools. It gives an added interest to the majority of the pictures in his collection that they were selected without regard to momentary fashion or price.

Mr. Crimmins was not afraid at the Inness sale in 1904 to purchase the splendid example "Off the Coast of Cornwall" (No. 57), or at another time the exquisite example of Bouguereau "A Babe for Baptism" (No. 42), or the really great landscape of Constable (No. 55). He frankly admired the picture that tells a story, and here is an opportunity for the collector of individual taste to prove his faith in some of the old canons of art that bid fair to again become "new."

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SALE TUESDAY EVENING
MARCH FIFTH 1918
BEGINNING AT 8:15 O'CLOCK

CARL HEINRICH ROSENKRANTZ

FRENCH SCHOOL

1835—

1. THE BLESSED VIRGIN AND THE LILIES

A legend concerning Mary the Virgin is embodied in this pastel full of gleams and supernatural glories. It is before the annunciation, and the Virgin sees a field of white lilies all about her, wonderful in their purity and the magical light that springs from them. Off to the left the light shapes itself into a slender cross that burns steadily as with eager eyes she watches the apparition from the right, her head and part of her body seen in profile. Remarkable handling of light and shade as the flowers and figures emerge from the dark.

Pastel. Signed Carl Rosenkrantz, Paris. Height, 20 inches; width, 5¼ inches.

JEAN P. HAAG

FRENCH SCHOOL

2. THE YOUTHFUL ARTIST

A child of eight or ten years, neatly dressed, is perched on a painter's chair before an easel, and works away gravely at a flower piece, using the painter's tools as if she understood them. Accurate drawing and a fine sense for color harmonies. The sideboard behind the figure, with bright pottery, the vases and sketches pinned to the wall above, are nicely wrought and kept in subordination to the figure of the busy little girl. The artist was born at Elbeuf and appeared first in the Salon of 1870.

Signed and dated 1872. Wooden panel. Height, 9½ inches; width, 7½ inches.

CARL KRICHELDORF

GERMAN SCHOOL

3. PEASANT GIRL WITH ROSE

Three-quarter length; a young peasant woman painted in the style of Frans Hals, by a painter of Munich or Düsseldorf. Her hands are crossed over a bodice which is richly embroidered with flowers. She shows her white teeth in a gay laugh that wrinkles the face about the eyes and proves contagious to the onlooker. In one hand she holds a rose with a glance of rustic coquetry.

Signed to left. Canvas. Height, 29 inches; width, 22 inches.

HENRY W. RANGER

AMERICAN SCHOOL

1858—1916

4. OLD OAKS AND NEW

The recent death of H. W. Ranger has renewed public interest in this sterling landscapist, who passed an apprenticeship in Holland, but devoted himself to American scenes for the better part of his life. He painted many superb pictures at Old Lyme and Noank, in Connecticut, drawn there by the noble trees and romantic scenery near the Sound.

In this typical picture he expresses his love for the oak as mature tree or sapling; and he composed, together with pond, figures of men, foliage of different tint and distance delicately closed by a pearly sky, one of those rounded woodland scenes for which he was famous. Rich, golden notes throughout the wood seem to anticipate autumnal glories to come.

Signed and dated, 1905. Canvas. Height, 28 inches; width, 36 inches.

E. A. RORKE

BRITISH SCHOOL

5. HEAD OF IRISH PEASANT

Capital character study by an Irish artist. Rorke pictures him in soft brown hat and gray hair and, perhaps a little maliciously, suggests by the expression of eyes and mouth that he is both choleric and crafty—litigious if he gets a chance with the law courts.
Signed and dated, 1880. Canvas. Height, 23½ inches; width, 20 inches.

ASHER B. DURAND, P.N.A.

AMERICAN SCHOOL

1796—1886

6. VIEW OF WEST POINT

An early painting by the chief and originator of the Hudson River School of American landscape. It is a view of the windings of the river, taken from the hill above Garrison Station; it shows the rocky promontory on which the Military Academy is built, and the high crests of Cro'nest and Storm King mountains beyond. In the foreground are artists sketching, also a lady and horseman. On the river plies a steamboat of the vintage of 1825 or 1830, together with schooners, sloops and periauguas negotiating the baffling winds that make the passage of the Highlands so difficult for sailing craft.

This is a picture that ought to be in the library of West Point. It shows the original single barracks for the cadets rising above where Roe's Hotel was built at a much later date. Interesting as a relic of the beginning of the Hudson River School and valuable as a document in the history of the Military Academy.
Canvas. Signed Durand, lower right. Height, 15¼ inches; width, 23½ inches.

DANIEL RIDGWAY KNIGHT

AMERICAN SCHOOL

1845—

7. WILD FLOWER GATHERER

By an American artist who has passed most of his life in France, pupil of Gleyre and Meissonier, influenced by Bouguereau and Cabanel, father of Aston Knight, a painter of note. Many medals. In 1909 he was promoted Officer in the Legion of Honor.

Ridgway Knight is noted for his excellent drawing of the figure in oils and water-colors. Typical example is this peasant girl removing her cloak as she prepares to fill her basket with the flowers that stud the greensward near a quiet stream. Sabots and weather-worn skirts and cloak, modest face and unstudied garb proclaim her rank.
Signed Ridgway Knight, Paris, lower left. Water-color. Height, 20 inches; width, 14 inches.
Bought of W. Schaus.

RICHARD WILSON, R.A.

ENGLISH SCHOOL

1714—1782

8. ITALIAN LANDSCAPE

Before he made his mark in England, Richard Wilson, like Joshua Reynolds, passed some years in Italy. With a tree-clump to left and a hill bearing an old fort to the right, the vista lies across a lake to a distant sunlit range. In the foreground the red and blue dresses of peasant women give a color note and the region is further defined by the rude cross on a cliff over the lake in the middle distance. Before this cross two figures are praying with great emotion, if one may see truly so far. The arrangement is true to the Wilson landscapes of the earlier period. Good atmospheric quality and harmonious tones throughout.

Canvas. Height, 20 inches; width, 16 inches.
From the Wynn Ellis Collection. Bought at the Dowdeswell & Blakeslee sale, April 8, 1904.

CHARLES FRANCOIS JALABERT

FRENCH SCHOOL

1819—1901

9. THE ANNUNCIATION

The announcing angel is seen in profile holding a spray of lilies. The Virgin is on her knees at a prie-Dieu to the right, and turns her face toward the vision with a look that is more sober than surprised. The blonde hair of the angel, the pinks and blues, are delicately wrought. A quaint recess in the upper wall gives a mediæval touch to the scene which otherwise is rather modern in feeling, and in no way Oriental. Clean and dainty brushwork, serious and thoughtful composition.

Signed. Canvas. Height, 21½ inches; width, 16 inches.
Bought of Ortgies & Company, New York, February, 1893.

G. B. WILLCOCK

ENGLISH SCHOOL

1820—1852

10. LANDSCAPE WITH OLD MILL

Rural landscape in the style of Constable, remarkable for the cloud work, atmospheric quality and agreeable tones. Interest centers on the distant old mill with its rushing water, though the attention is first called to the girls with lunch baskets in the foreground, and to a busy couple of old people to the left loading hay on a donkey cart. A white cow to the right marks another point of arrest.

Canvas. Height, 16½ inches; width, 23½ inches.
Bought at the Ehrich sale, March, 1906.

LUDWIG KNAUS

GERMAN SCHOOL

1829—1910

11. SPRINGTIME

A youthful blonde in a low-cut white gown and cherry ribbons represents with her prettily-molded bosom and candid eyes the season that all lovers and poets acclaim. Ludwig Knaus, born in Wiesbaden, for half a century was one of the most successful genre painters in Germany; he was Knight of the Order of Merit and officer of the Legion of Honor. He once lived in Paris, and later in Berlin. His village scenes, his Judengasse in Frankfort am Main, and his "Madonna, Bambino and Angels," and his many other popular canvases, have made him known in other lands.

Signed and dated, 1881. Canvas. Height, 18 inches; width, 13½ inches.

JOHN OPIE, R.A.

ENGLISH SCHOOL

1761—1807

12. PORTRAIT OF JOHN PHILPOT CURRAN

Opie had a great vogue in England, not alone for portraits but for ideal pictures of a classical turn, nudes, etc. Curran (1750—1817) was Member of Parliament from Doneraile, Ireland, in 1784, and Master of the Robes for Ireland from 1806 to 1814. He was one of the brightest stars of the Irish bar, and still remembered as an Irish patriot. His likeness shows a clever, forceful face, a Mirabeau in a way—far from handsome, but full of character. From Lady Milford's Collection.

Canvas. Height, 24 inches; width, 20 inches.

Bought in 1909 from John Glen, Berkeley Square, London.

EUGENE JOSEPH VERBOECKHOVEN

BELGIAN SCHOOL

1799—1881

13. THE OLD WHITE NAG

The animals painted by Eugene Verboeckhoven have held their own in the picture market for over half a century. He was born in 1799 and died in 1881, so that he lived through the Napoleonic wars and the Franco-Prussian. His first love was modeling in wax, but paints prevailed; the firm, clean drawing and neat brushwork, when it is not carried to the point of "tight," have a charm of their own, as we have to acknowledge, however we may acclaim other styles. The old nag, drawn in profile before the gable of a low farmhouse, has a fine head, and perhaps is a steed of good pedigree. Chickens and horse are carefully brushed in.

On Wooden Panel. Signed and dated. Height, 23¼ inches; width, 18½ inches.

Bought of S. P. Avery, Jr., 1894.

PIETER LASTMAN

DUTCH SCHOOL

1562—1649

14. JOHN THE BAPTIST PREACHING

Lastman owes his chief fame to the fact that Rembrandt passed six months as his pupil, having gone from Leyden to Amsterdam for that purpose when he was about sixteen. Much more than Rembrandt he pictured scenes from the Bible without any signs of the Orient about them, yet we see his effort to give local color. While all the faces in this crowded field are Teutonic, the man on the extreme right, who seems to crush a patient white pony under his bulk, wears an unmistakable turban—of Amsterdam make. One of the listeners seated in the foreground shows a bare back all riotous in big muscles. There are small turbans here and there, as if Lastman did not distinguish Jews from Mohammedans. Lastman was in Italy, but on his return showed no improvement in grace; quite the contrary. This picture may perhaps be placed between 1610 and 1620. With all these defects from a historical point of view, there is dignity, there is a simple, straightforwardness in the way that Lastman has imagined the scene. The children's faces are expressive. St. John is a bearded Teuton with a shawl round his draped figure, more like a Protestant preaching in the woods to a crowd of recusants in a strictly Catholic land. The figure of a young man in fur-trimmed scholar's garb, who carries a big volume, is particularly good. The woman with baby and the pretty boy who looks around might well be Lastman's family. A quaint picture, valuable in a museum that wants specimens of the painters of the Netherlands, and particularly one who knew Rembrandt as a student. Painted on a panel.

Height, 43 inches; width, 32 inches.

Bought at the T. J. Blakeslee sale, April 10, 1902.

CARLO LUIS RIBERA

SPANISH SCHOOL

1812—

15. IN THE ITALIAN QUARTER, PARIS

Not Lo Spagnoletto, but a modern Ribera, a Spaniard who was born in Rome and came to Paris later in life, where he worked under Delaroche. This canvas shows the quarter where Italian models and peddlers of figurines congregated. It takes in bric-a-brac and butcher shops, tobacconist, etc., but the interest centers about the kitchen on wheels where coffee and "snacks" are dispensed. Noted models are drinking and smoking, grouped about the movable cooking-place. Clever is the still-life—the pots and pans, antiques and Oriental objects. Natural poses, excellent tones, harmonious ensemble. Very actual, yet not photographic.

Canvas. Signed. Height, 13 inches; width, 20 inches.
Collection of W. H. Stewart, 1898. Bought of S. P. Avery, Jr.

SIR GEORGE H. BOUGHTON, N.A., R.A.

1834—1905

16. IZAAK WALTON AND THE MILKMAIDS

George Boughton was born in England, but grew up at Albany, N. Y., and studied in the school of the National Academy of Design, New York, became an Associate, and after the Civil War went to Europe, where he painted in France and Holland, but made his home in London. The Academy made him a member in 1891. His success in London brought him a Knighthood toward the end of a busy, well-filled career. An adept in painting the fine complexions of Dutch and English women, his ideal figures and heads and his ability in telling a pleasing story in pleasant fashion made him a favorite, nor were his personal traits without influence on the side of popularity. The seventeenth century old gentleman who is displaying a pike to buxom milkmaids can easily be recognized for a portrait of Sir Izaak Walton, the patron of those who angle in quiet streams. Like Abbey, he was a famous illustrator.

Canvas. Height, 26 inches; width, 30½ inches.

Bought of S. P. Avery, Jr., 1894.

FIRMIN GIRARD

FRENCH SCHOOL

Born, 1838; pupil of Gleyre

17. "FLEURS TOUT FRAIS!"

A neat, trig damsel pushes her cart with white, red and yellow flowers, along the dilapidated wall of a building ruined by the Communards in 1871. It is near the Marché au Fleurs on the left bank of the Seine. With widely-parted lips the black-haired, olive-toned girl seems to be calling: *Messieurs, Mesdames! fleurs tout frais!* Note the earrings, and observe how well the painter has done the water gushing from a spout in the building behind. Strong feeling for color in this façade and the flower masses.

Canvas. Signed and dated, 1872. Height, 27½ inches; width, 42 inches.

W. H. Stewart sale, February, 1898.

SIR MARTIN ARCHER SHEE, P.R.A.

1770—1850

18. PORTRAIT OF RICHARD BRINSLEY SHERIDAN

Shee was a fashionable London portrait painter, born in Dublin, who became President of the Royal Academy on the death of Sir Thomas Lawrence in 1830. He published several volumes of verse, and wrote a tragedy called "Alasco," which was refused a license by the censor after it had been accepted for Covent Garden Theatre, the censor holding that it contained treasonable allusions.

Sheridan is depicted in small white tie-wig, ruffled shirt, blue and yellow barred waistcoat, dark blue coat with broad gold buttons. A valuable bit of literary history.

Canvas. Height, 14 inches; width, 12 inches.

ADOLPHE PIOT

FRENCH SCHOOL

Pupil of Cogniet

19. ITALIAN FLOWER GIRL

A brown-skinned little girl in brown skirt and white waist sits on a bench and smiles in an arch, rather wistful way, as if to beg the passer to buy her flowers. Dull reds in apron and blossoms, elegant tapering hands and plump arms. A graceful and winning figure.

Canvas. Signed in right lower corner. Height, 51 inches; width, 39 inches.

Bought from Horace L. Hotchkiss, May, 1895.

LOUIS EUGENE LAMBERT

FRENCH SCHOOL

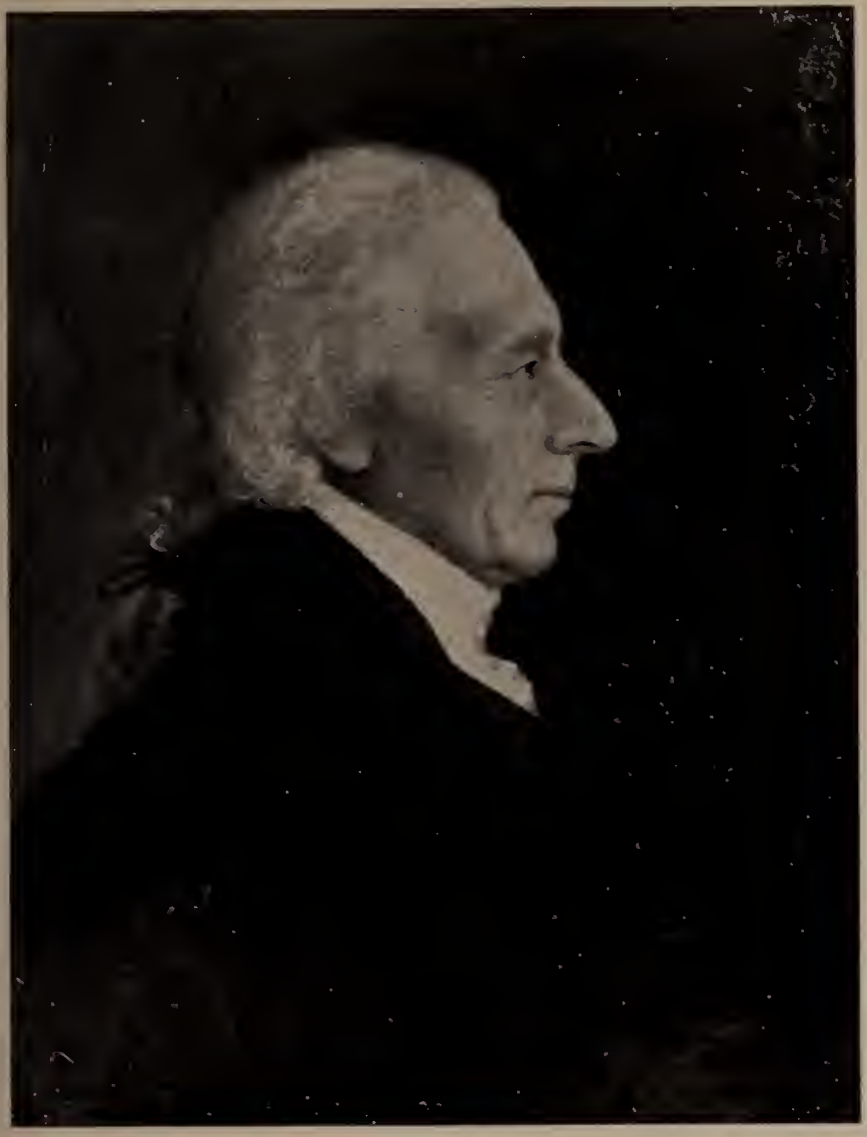
1825—

20. MOTHER CAT AND KITTENS

A pupil of Delacroix, whose wild beasts are notable in art, Eugene Lambert made his name as a painter of cats and dogs. One old and two young pussies are in possession of an armchair upholstered in blue; a third kit has climbed on a stand for books. In front a white spaniel with red ears looks up in despair to see what frightful liberties mere cats are allowed in connection with costly furniture. The dog is brilliantly painted. A tapestry on the wall, a Delft jar with roses, all are wrought with the brush of a master.

Panel. Signed. Height, 16¼ inches; width, 13 inches.

Bought from S. P. Avery, Jr., December, 1891.



REMBRANDT PEALE
1778—1860

21. CHARLES CARROLL OF CARROLLTON

Rembrandt Peale was the son of Charles Willson Peale, of Philadelphia, who made some of the earliest portraits of Washington; his brother was named Raphael.

Canvas (slight scalings on features and background). Height, 24 inches; width, 18 inches.

J. B. EDOUARD DETAILLE

FRENCH SCHOOL

1848—1912

22. INCROYABLES

Two dandies of the time of the French Revolution dressed in certain costumes dubbed "unbelievable" by the astonished people of that period. They saunter along a Paris park-path in an insolent fashion, appearing to regale one another with the latest scandals. Detaille is the noted painter of military events in the Franco-Prussian War. Lively and witty piece.

Canvas. Signed, lower left. Height, 11¾ inches; width, 8¾ inches.
Bought of L. A. Lanthier.

ANGELICA KAUFFMAN, R.A.

BRITISH SCHOOL

1740—1807

23. MOTHER AND INFANT BOY

Although Swiss by birth, Maria Anne Angelica Catherine Kauffman was oftener at Rome, Milan or Venice in her youth than at home. She was a youthful prodigy in painting and perhaps the most popular artist of her sex ever known. She was a great linguist, comely if not a beauty, and an excellent singer. Brought to London in 1765, and befriended by Reynolds, she appeared among the original members of the Royal Academy under a charter obtained from the King by Benjamin West. Her pictures are in all the great public art galleries of Europe.

Although not a religious picture, the Madonna and Bambino are suggested by the pensive, adoring young mother and the nude boy baby who extends his hands in greeting, if not blessing. His right foot is held in the mother's hand. He is elegant rather than babyish, and his gesture is oratorical. Sweet and gracious figures; fine tones in draperies.

Canvas. Height, 24 inches; width, 20 inches.
Dowdeswell & Blakeslee sale, April, 1901.

CHARLES OLIVIER DE PENNE

FRENCH SCHOOL

1831—1897

24. BEFORE THE HUNT

A quiet scene in the forest, when the hunters of fox or stag are assembling. Only one huntsman (and he is in a red coat and black velvet cap, carrying the big French hunting horn) is in sight He sits in the distance. In front is a gang of six stout hounds sitting, lying or standing in natural attitudes. Pleasing effect of soft sunlight on the wood-road.

A pupil of Cogniet, De Penne devoted himself to hunting scenes and won medals with them in the Salons.

Panel. Signed. Height, 12¾ inches; width, 9¾ inches.
Bought of S. P. Avery, Jr., 1894.

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH SCHOOL

1723—1792

25. THE INFANT SAMUEL

Said to have been painted in Paris during one of his visits to France. Bust of young boy, almost in profile, with hands pressed together and eyes uplifted in prayer. In painting, attitude and expression similar to angel-heads painted by Sir Joshua.

Canvas. Height, 18 inches; width, 15 inches.

From the Piozzi Collection. Bought of John Glen, London, 1909.

UNKNOWN SEVENTEENTH CENTURY ARTIST

PROBABLY FLEMISH SCHOOL

17th Century

26. ASCENSION OF ST. FRANCIS OF ASSISI

The famous saint who loved birds, beasts and fishes is depicted rising on clouds into heaven, though partly sustained by a vigorous angel. Bold and firm drawing, energetic color, masterly composition in a group of two figures difficult to manage. Note the fine blue of the angel's drapery and the red sunset gleams on the horizon below, which give life to the color scheme.

Canvas. Relined. Height, 20 inches; width, 18 inches.

THOMAS ALLEN, A.N.A.

MODERN AMERICAN SCHOOL

27. MAPLEHURST AT NOON

A large canvas painted in a large way, but with scrupulous care, by one of the best of living cattle painters.

Under big spreading trees a herd of finely bred heifers, some score in number, has sought protection from the heat. An old stone fence runs back and uphill, where other cattle are moving over a bare, sunny upland.

Canvas. Signed. Height, 28½ inches; width, 42 inches.

SIR MARTIN ARCHER SHEE, P.R.A.

BRITISH SCHOOL

1770—1850

28. PORTRAIT OF THE HONORABLE CAROLINE ELIZABETH NORTON

Sir Martin has been mentioned under No. 18 as a fashionable painter and something of a writer besides. The Honorable Caroline, granddaughter of Richard Brinsley Sheridan, was a writer herself, and prominent in London's social life. She wears a red velvet beret or toque, with ostrich feathers, a white satin gown cut low, and a single large jewel at the breast. Probably a gown for Court. A sweet, simple expression, far from that of a wit or society leader.

Canvas. Height, 45½ inches; width, 35½ inches.

GUIDO RENI

BOLOGNESE SCHOOL

1575—1642

29. SAINT JOHN IN THE DESERT

A hard worker, and assisted by Albano and other pupils, Guido produced for churches and altars a vast number of wall and easel paintings in oil. St. John the Baptist was naturally in great demand. Here we have him as a youth, nude to the waist, with his left hand pressed pathetically against his breast, his eyes upraised and face foreshortened as he attests his loyalty to the Redeemer. A rude cross is in his right hand. Nice drawing of muscles and hands, of the chest and face. Tones of umber. A decorative altar piece painted in the spirit and perhaps by the hand of Guido Reni

This picture was presented by the Municipality of Naples in 1798 to Marshal Macdonald (afterwards Duke of Tarente), being taken specially out of their Museum "as being one of their finest pictures." It was brought back to France, and came into the possession of his granddaughter, the wife of the Baron de Pommerent, and there is a letter from him to Madame de Boisse, to whom the Baron sold the picture. The documents which go with the picture include an autograph letter of Macdonald and various newspaper clippings and letters bearing on the subject.

Canvas. Height, 45 inches; width, 35 inches.

JOSE DE VILLEGAS

SPANISH SCHOOL

1848—

30. HALBERDIER OF THE COURT

One of the best of modern Spanish painters and a rival in fame to Fortuny, José Villegas won his way in France while Meissonier was at the height of his popularity. Rome also was an arena. A genre painter of great ability. Harking back to the days when the Moorish influence was still powerful in Spain, he depicts a halberdier of the King's guard in a feathered tall hat, wide collar, leather body-coat, wine-colored shorts and turquoise stockings. He stands at attention, seen in profile, and wears a long basket-hilted rapier by his side, while he holds exactly upright a famous halberd with half-moon axe, a red staff studded with brass, and red tufts. He is outlined against a gorgeous hanging partly drawn, and with his pale, mottled face, looks the true henchman for a tyrant. A handsome greyhound seems to be inquiring why he stands so rigid.

Canvas. Signed and dated, 1875. Height, 37½ inches; width, 23½ inches.

GEORGE HENRY HARLOW

BRITISH SCHOOL

1787—1821

31. THE PET KITTEN

Bust portrait of a beautiful young girl in her teens, who holds a kitten in her lap and tempts it to eat. She has a dreamy, wistful look that may refer to her unresponsive pet, since it refuses the bowl of milk; or it may refer to something else. She has brown hair and large, brown eyes; a red sash encircles the "baby waist" of the early nineteenth century.

Canvas. Height, 26 inches; width, 30 inches.

From the collection of William Walton, Cheshire, England.

YOUNG PRELATE
BY JUAN CARRENO DE MIRANDA
[NUMBER 32]

JUAN CARRENO DE MIRANDA

SPANISH SCHOOL

1614—1685

Ehrich Galleries

32. YOUNG PRELATE IN RED CAP AND COAT

Carreno was a native of Asturia, studied in Madrid under Pedro de las Cuevas, and then with Bartolomé Roman, reaching the honor of painter to the Courts of Philip IV and Charles II. His works are largely wall paintings in churches and religious pictures. The canvas here shows his bold, vigorous style and love of color. The young prelate has large gray eyes and a nose not quite straight, a shrewd expression, and nothing but his habit to suggest the cleric. Carreno has indulged in a rather delightful play of shades of red, including the curtain, the crimson lips and red cheeks. The red hat and dress make this a highly decorative picture; unfortunately, we do not know the sitter. The habit is of velvet or plush, while the hat is a smoother material, perhaps a felt.

Canvas. Height, 32 inches; width, 24 inches.

Ehrich Sale, 1906.

[See illustration.]

DAVID TENIERS (THE ELDER)

FLEMISH SCHOOL

1582—1649

33. THE WAYSIDE INN

Teniers Senior was so thoroughly Flemish that it is difficult to believe he could have passed six years in Italy under Adam Elsheimer; yet he is said to have imitated the style of Bassano to perfection. The scene of feasting and quarreling and dancing at a village inn is more in the vein of his son David, more fitted to the subjects chosen by Teniers Junior and the native artists of his generation.

Very curious are the touches in this assembly of boors and burghers that reveal a bygone age—the bagpipe and hurdy-gurdy for the dancers, the men in the rear who have differed and drawn knives and must be kept separate, one being hustled out of the inn gate—bounced we call it. Two handy-fisted women are the bouncers-in-chief. The pigs in fanciful styes which allow them to partake of the tumult by looking on—the drunkard being accommodated with a bed in the straw—this picture teems with the rude, jovial life of Old Flanders.

Canvas. Height, 46 inches; width, 59 inches.

BARON MIHALY DE MUNKACSY

HUNGARIAN SCHOOL

1846—1900

34. A VISIT TO THE BABY

After his student years in Vienna, Düsseldorf and Munich (where he came under the influence of Piloty), the young painter Michael Lieb, from the town of Munkacs, in Hungary, sought Paris as the Mecca of artists. There great fame met him and high prices for his gigantic paintings. Austria was grateful for the reputation he won abroad, and made a Baron of him.

This is a graceful genre picture, with the young mother in a blue tea-gown before a screen to the right and a group of two visiting ladies and the nurse displaying the baby to the left. These masses of light balance one another. From the dull red carpet and dull blue rug to the tapestry on the wall there is a constant display of cleverness in the way of still-life, a harmonious atmosphere that envelops human beings and things.

Note the distinguished brushwork and rich tones of the furniture, the old carved mirror, the macaw on his swing. On the wall is a picture that represents Hungarian peasants, a souvenir of Michael Lieb's early career.

Wooden panel. Signed and dated. Height, 42½ inches; width, 59 inches.

Bought at Henry Hilton Sale, February 14, 1900.

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH SCHOOL

1808—1876

35. LADIES BATHING IN THE WOODS

The sweet melting tones and delight in the curves of the figure make this little group of partly draped women very typical of Diaz. It is probably an early bit. The reds and light and dark blues of the draperies are exquisite; a patch of blue sky shows through the rich wood.

Canvas. Signed below on left. Height, 14 inches; width, 11 inches. Collection Sedelmeyer. Bought of S. P. Avery, Jr., 1898.

JEAN HUBERT LEONARDUS DE HAAS

DUTCH SCHOOL

1830—1880

36. COWS IN LANDSCAPE

A wide rural view full of calm, remarkable for the atmospheric quality in the perspective and the light clouds drifting across the sky. J. H. L. de Haas is one of the great cattle painters whose animals vie with those of Troyon and Van Marcke. Two cows are prominent, a white and red, and a black and white; others are dispersed through the background. By its quality and size a true museum piece.

Canvas. Signed. Height, 45 inches; width, 59 inches.
Bought at the Mathiessen sale, April, 1902.

SIR JOSHUA REYNOLDS, P.R.A

BRITISH SCHOOL

1723—1792

37. PORTRAIT OF EDMUND BURKE

Pupil of Hudson, who inherited the Van Dyck tradition, Joshua Reynolds formed himself first in Italy and later in Holland where he was fascinated by Rembrandt's pictures. He was in France and Flanders in 1783 and the next year succeeded Ramsay as Court painter to George III, soon becoming first President of the Royal Academy.

Among the many distinguished men who frequented his house was Edmund Burke, whose portrait is here. He has a quiet, intent expression. It is a half-length. He "wears his own hair." as people used to say in the period of wigs, and his shirt front is laced; the hands do not show. Sir Joshua was a diligent painter, yet found time to write and to deliver lectures that are still readable. He was prone to experiments in the use of pigments, and this has in some cases caused his pictures to change wofully in color.

Canvas. Height, 28¾ inches; width, 23½ inches.

SIR THOMAS LAWRENCE, P.R.A.

BRITISH SCHOOL

1769—1830

38. PORTRAIT OF LADY MARGUERITE BLESSINGTON

Sir Thomas was the last of the great British portraitists. Exactly in the center of the canvas, the famous Lady Blessington makes a brave show with her long curls confined by a plain gold band, a gown cut low, with a piece of jewelry (rubies) at her bosom, with her fine shoulders and high forehead. Margaret Power, Countess of Blessington, was born at Clonmell, Ireland. Her early life and first marriage were unhappy. After the Earl of Blessington's death she settled in London and with Count Alfred d'Orsay, who had married her step-daughter, she became the hostess of one of the most celebrated Salons in London—and a writer of note!

Canvas. Height, 12 inches; width, 10 inches.

ALESSANDRO ALLORI

TUSCAN SCHOOL

1535—1607

39. YOUTHFUL ST. JOHN THE BAPTIST AS THE ANNUNCIATOR

Young John the Baptist is a girlish boy of ingenuous expression. His rich red cloak and golden, leopard-spotted goatskins are nicely caught aside to show the right side of his frame and open again below to display the right thigh in a somewhat obviously intentional manner. He points with the right hand to the sky and gives you an intent sweet look. A finely decorative figure, it carries well at a distance.

Canvas. Height, 43¼ inches; width, 32¼ inches.

BARON THEODOR CEDARSTRÖM

SWEDISH SCHOOL

1845—

40. THE DOMINICAN'S ORCHESTRA

Several elderly and old men in a monastery of Dominican fathers are playing divers instruments with due solemnity, the first violin being a middle aged prelate. All intent on the work, the interior suits them exactly. Observe the beautiful drawing and the harmonies of color, the atmosphere, the naturalness. Still-life in perfection, from the carved wood wainscot, wall pocket, alarm clock, brass lamp, religious pictures and musical instruments to the varied texture of the costumes. The lighting is very fine. Altogether a masterpiece of genre.

Canvas. Height, 32½ inches; width, 36½ inches.

Bought of Julius Oehme, 1898.

LOUIS VICTOR FELIX METTLING

MODERN FRENCH SCHOOL

41. THE COOK AND HER CAT

Mettling was born in Dijon and worked at Lyons in the school of fine arts, going thence to Paris where he studied under Cabanel. He was one of the best little masters of genre in his day and by many was preferred to Meissonier who was far more ambitious in his subjects. Mettling usually kept to simple subjects, taking to heart the talks of Denis Diderot in his "Salons" about Chardin.

The little figure of the housewife or cook in her red dress and cream white apron has a delicacy of drawing and purity of color that Chardin would have praised. The expectant cat and the still-life are exquisite in workmanship.

Canvas. Height, 27½ inches; width, 15½ inches.

From the Rothschild Collection. Bought of Ortgies & Company, 1893.

A BABE FOR BAPTISM
BY ADOLPHE GUILLAUME BOUGUEREAU
[NUMBER 42]

ADOLPHE GUILLAUME BOUGUEREAU

FRENCH SCHOOL

1825—1905

42. A BABE FOR BAPTISM

Bouguereau's beautifully drawn and cool-colored figures are in all the art galleries of Europe and America. His one-time popularity waned before he died; but now his sterling merits begin to tell and his works are sought once more. Prix de Rome in 1850. medals in the Salons of 1855, 1857 and 1867; Legion of Honor in 1859, officer in 1876, the French Institute the same year; medals of honor in 1878 and 1885, France at any rate gave him everything in the way of glory.

The young Italian woman who kneels by a font with a nearly nude child of great beauty asleep in her arms is an example of Bouguereau at his best. Exquisite is the sensitive, rather sad face of the young mother, the pale olive of her complexion contrasting with the golden hair of the child. Bouguereau declined to follow the apostles of ugliness and was the chief target for their revilings. *Canvas. Signed lower left. Height, 26 inches; width, 19 inches. Bought from S. P. Avery, Jr., January, 1896.*

SIR ANTHONY VAN DYCK

FLEMISH SCHOOL

1599—1641

[Attributed to]

43. MADONNA, CHILD AND ST. CATHERINE

Anthony van Dyck belonged to a very widespread clan of artists of that name, more numerous during three or four centuries in Antwerp and Haarlem than elsewhere. A pupil of van Balen and Rubens, his work often reflects the manner of his masters, particularly Rubens, in whose studio he worked and whose models were his own.

In this "sacred conversation" the Madonna is a Netherland type, somewhat Italianized, St. Catherine more frankly a blonde, round lady of the Rubens kind, as if the picture belonged to the period before van Dyck had cut loose from Antwerp and sought the fame that called him to Italy and England. The mouths of all are small and mannered. Delicious are the tones of old rose in the body garment of St. Catherine, the greenish-blue cloak and brown wimple of the Madonna. Hard to say whether this is an original or a replica; at any rate, it shows a trace of Rubens along with much more of van Dyck.

Canvas. Height, 38 inches; width, 31 inches.

Collection of Bailey, Hampton Court. Shandon Collection. Bought at the Blakeslee Sale, April, 1905.

[See illustration next page.]

MADONNA, CHILD AND ST. CATHERINE
BY SIR ANTHONY VAN DYCK
[NUMBER 43]

FRANCISCO DOMINGO

MODERN SPANISH SCHOOL

44. "THE SONG"

W. M. Reynolds

Born in Valencia and a student in Paris, Domingo became a pupil of Meissonier, and after setting up for himself obtained astonishing prices for his carefully wrought genre pictures. In 1887 his natal city named a street after him. Easy, natural poses, good expression, fine rich hangings and costumes.

1887

Canvas. Signed and dated 1883. Height, 21½ inches; width, 26 inches.

HANS HOLBEIN THE YOUNGER

GERMAN SCHOOL

1497—1543

45. PORTRAIT OF DESIDIRIUS ERASMUS

Holbein the Younger, along with Dürer, a chief in German art history, left his native Augsburg for Basel, where, with his painter father, he settled down and joined the art fraternity there, took a wife, bought a house and paid his way to citizenship. He wanted to become a Swiss and ended by becoming court-painter to Henry VIII and a Londoner. Painter of oils and miniatures, caster in bronze and a marvelous draughtsman, he was also sculptor and architect. Nothing came amiss to this clever, manysided man.

Holbein met the famous Dutch wit, satirist and scholar Erasmus in Basel, who advised him to try London and gave him letters to Sir Thomas More, through whom Holbein met the King and Court. There are portraits of Erasmus by Holbein at Basel, at Paris and Antwerp. This one gives the rough-hewn features, blue, shaven jaw and strong mouth of the writer. He wears a fur-lined, loose coat and a soft hat such as burghers wore. The hands holding a red-covered book rest on a parapet or stone balustrade. Hands and wrinkled face are well drawn, but somewhat harsh in color. It would be interesting to compare this portrait with those in Europe which are reputed to be original.

Panel. Height, 14¾ inches; width, 11½ inches.

JEAN BAPTISTE CAMILLE COROT

FRENCH SCHOOL

1796—1875

46. A CASTLE IN LOMBARDY

The outer wall and the towers of a castle crown a small hill that rises on the far side of a sheet of water. To the left of the latter a ferry-boat lies end on to the bank and a woman sits in it, whose basket a man, standing on the ground with his hand against a tree, is lifting out for her. Near him a path winds through the tangle of rich grass between birch trees. Another building appears on the slope below the castle, and there are hills beyond with a warm, vapory horizon. Wreaths of gray clouds float in the pale blue sky. *Canvas. Signed at left. Height, 29 inches; width, 42 inches. Bought at the Mathiessen Sale, April, 1902.*

JEAN BÉRAUD

FRENCH SCHOOL

1849—

47. AFTER MASS: S. PHILIPPE DU ROULE

Though not born in Paris, Jean Béraud chose that city for his clever, cleanly brushed pictures of modern genre. He excels in figures of French women of the wealthy class and the bourgeoisie fitted with their perfect shoes, tripping over pavements hot with summer heat or glittering from fallen rain.

An English rather than French subject is the sortie of well-to-do worshipers after the mass in a fashionable church, rue St. Honoré. The various types of old gentlemen and ladies, elegants of both sexes of younger years, grooms and coachmen, are carefully told. It is realism clothed with fine tonal quality.

Canvas. Signed. Height, 24½ inches; width, 33 inches.
Bought from S. P. Avery, Jr., March, 1893.

RAFFAELINO DEL GARBO

ITALIAN SCHOOL

1466—1524

48. MADONNA, CHILD AND TWO SAINTS

The Madonna has a hanging of rich carpet work behind her, like Giorgione's masterpiece in Castelfranco. She raises her hands in adoration of the Bambino on her lap. She and the two saints have plain aureoles, that of the infant has a cross floriated. Saint Laurence, a beardless youth to the left, is known from the gridiron upright by his side; St. John the Evangelist to the right, with long hair and bearded face, is told by the eagle in the foreground near him.

Panel. Height, 52 inches; width, 53 inches.

From Prince Sciarra-Colonna's Collection. Thomas Agnew and Sons. Bought at Dowdeswell & Blakeslee Sale, April, 1904.

JEAN P. HAAG

FRENCH SCHOOL

49. THE LITTLE DISH-DRIER

In a humble interior with old fashioned overhang fireplace the light falls from a window to the right on a little girl seated primly on a heavy wooden chair. Very soberly and conscientiously is she at work wiping a decorated pottery dish with a towel. The light falls on a wall with pots and pans suspended from it, on a bowl in a stand, on a bottle and brown jug in the window-seat. Fine green and brown notes. Careful, clean drawing and attractive color—an excellent specimen of its kind after the manner of the old Dutch masters of genre.

Signed. Panel. Height, 9½ inches; width, 7¼ inches.

JEAN BÉRAUD

FRENCH SCHOOL

1849—

50. THE INTRODUCTION

An evening reception before dinner, with more than a dozen men and women in dinner dress, the hostess greeting a file of gentlemen while the other ladies are seated on sofa and chairs to the right, resplendent in fine frocks, polished shoulders and feathers that nod above their ordered tresses. A well-studied, carefully painted document of social manners among the Parisian well-to-do classes under the last Empire.

Canvas. Signed. Height, 10¾ inches; width, 11 inches.
Bought of Horace L. Hotchkiss, 1895.

JOHN OPIE, R.A.

ENGLISH SCHOOL

1761—1807

51. PORTRAIT OF A LITTLE GIRL

A writer and lecturer as well as a painter of historical subjects and portraits, the Cornishman, John Opie, could moderate the rude vigor of his style on occasion. This bust portrait of a little girl is a case in point. The mob cap with broad pink ribbon sets off a charming little phys, and the square-cut dress, white with dull blue stripes, the banged hair and innocent expression complete a most charming, simple ensemble, full of color and vitality. It runs Sir Joshua Reynolds's delightful little girl a close race.

In oval frame. Canvas. Height, 16½ inches; width, 13¾ inches.
Bought from S. P. Avery, Jr., 1895.

JEAN BAPTISTE CAMILLE COROT

FRENCH SCHOOL

1796—1875

52. LANDSCAPE

Somewhat conventional landscape by Père Camille Corot, with a grove of tall trees to the left and a single young tree to the right, a pool, a hill and the top of a distant church in the background.
Canvas. Height, 10 inches; width, 13 inches.
From the S. P. Avery Collection.

PIERRE ÉDOUARD FRÈRE

FRENCH SCHOOL

1819—1886

53. THE LITTLE COOK

Pierre Edouard came of a family of painters and his son Charles was a painter too. Pierre was a pupil of Delaroche.

The little cook is a small girl seated very upright and busy, slicing cabbage into a green bowl. Behind her chair is a basket and an end of table with bright flowers in a decorated vase. At the back an open wood fire, with big iron pot suspended under the overhang of the chimney front.

She sits in profile, wearing a red waist, green over and brown under skirts, hair well over the ear. The green and red notes are superb—altogether a delightful Chardinesque bit of domestic genre, with every piece of still life carefully wrought.

Panel. Signed Edouard Frère, 1861. Height, 12¼ inches; width, 9¼ inches.

RICHARD PARKES BONINGTON

ENGLISH SCHOOL

1801—1828

54. THE PROCESSION IN A CATHEDRAL CHURCH

Though born near Nottingham, in England, Bonington studied at the Ecole des Beaux Arts in Paris, having been taken to France at an early age. He was a pupil of Baron Gros and seldom visited England. A rare talent was cut off when he died not yet twenty-eight.

The scene is the interior of a Romanesque church having later style roofs and windows of the Gothic period. The procession of priests and censer-swinging acolytes moves away from the observer toward the high altar seen beneath a curious rood that forms a kind of bridge which supports carved figures and is flanked right and left by graceful spiral stairs with open-work balusters. To the right, high up, a mass of red drapery lies over the triforium that runs about the interior. In the dark vault of the apse is a glimpse of stained glass. Fine effects of light and shade, rich atmospheric qualities, contrast of procession, banners and crosses moving away, with the quiet worshipers under the rood. A fine piece glowing with color, yet subdued, it explains the high opinion of Bonington entertained by the French.

Canvas. Height, 38 inches; width, 28 inches.

Bought from T. J. Blakeslee.

[See illustration opposite page.]

THE PROCESSION IN A CATHOLIC CHURCH
BY RICHARD PARKES BONINGTON
[NUMBER 54]

JOHN CONSTABLE

BRITISH SCHOOL

1776—1837

55. LANDSCAPE WITH DISTANT VILLAGE

This canvas has all the traits that caused the paintings of Constable to be so influential with British and French landscapists between 1810 and 1830. The robust, colorful and downright quality of its workmanship was a relief to the cold and niggling pictures of the day. There is character in the cloud forms, in the trees and in the land, a vigor and *brio* more easily felt than expressed in words. It is just nature.

In the color-scheme the two figures of the foreground and the red-tiled roofs of the hamlet in the distance play their parts. A really great landscape.

Canvas. Height, 25 inches; width, 30 inches.

BARON MICHALY DE MUNKACSY

HUNGARIAN SCHOOL

1846—1900

56. FEEDING THE FAVORITE

The interior is a large room with tapestries and pictures on the walls, French windows to the left, a screen to the right. At a table, in back, a young woman in blue gown is seated and feeds a stag hound whose back is toward the observer. Above on a swinging perch is a red and blue macaw. To the right, leaning her elbows on the back of an arm chair, stands a lady in profile wearing a pale pink crêpe morning dress. This room is rich in color and full of interesting objects beside the living people and creatures.

Munkacsy took Salon medals in 1870 and 1874, the Legion of Honor in 1877, the grand medal in 1878 and become officer of the Legion. He took Grand Prix in 1809 and the next year became Commander.

Canvas. Height, 32 inches; width, 42 inches.

Bought at the sale of the Powers Collection, January, 1899.

GEORGE INNESS, N.A.

AMERICAN SCHOOL

1825—1894

57. OFF THE COAST OF CORNWALL

Inness painted this canvas in his sixty-second year when he had won such command of his brush that he could change a landscape as swiftly as the weather turned. Here, on the craggy coast, he depicts one of those sudden alterations of the day from bright to murky which are often seen on the Cornish coast. A heavy blow is foreshadowed by the whirling clouds and the fishermen are putting to shore. One boat with sail shipped is being hustled through the surf; another is dousing sail in the white smother and farther out other boats are making all speed for the land. Crags to the left, a greenish boiling surf to the right, the storm clouds closing in overhead—all is action, flight, steady work for a harbor from the storm! The light through the holes in the clouds where blue sky shows in patches gives a mauve tint to the colored sail that lies in the boat being run up the beach.

It is a stirring, splendid example of George Inness in his best period.

Signed and dated, 1887. Canvas. Height, 26 inches; width, 31 inches.

Bought at the Inness Sale, February, 1901.

[See frontispiece.]

ERSKINE NICOLL, R.S.A.

SCOTTISH SCHOOL

1825—

58. A CROW TO PLUCK, OR, RECKONING THE COST

A fellow Scotsman if not a rival of Wilkie, this member of the Royal Scottish Academy has a knack of telling a story with a good deal of dour Scot humor. The hardfeatured man seated by the deal table is in a quandary, and he cannot extract comfort from the big knob of his big stick which he presses to his mouth. The white-capped woman behind the board leans her clenched fist on the table with deadly emphasis, even the little girl with her back turned to us appears to realize that her mother has "got him." What this domestic war is about, the artist is too wise to explain. The picture has two titles: "A Crow to Pluck" and "Reckoning the Cost." At cost of time and trouble you can ponder the reason and take your pick.

Strong, Scottish types, good still-life—powder horn on the wall, jugs on the table. Erskine Nicoll is as much at home in Ireland as in Scotland.

Canvas. Signed and dated, 1856. Height, 13 inches; width, 16 inches.

Bought from S. P. Avery, Jr., November, 1896.

JOHANN BAPTIST HOFNER

GERMAN SCHOOL, PUPIL OF PILOTY

59. SHEARING THE SHEEP

This is a family scene from Bavarian rustic life, a whole family engaged in the washing and shearing of the little flock of sheep. In the background the men are scrubbing the patient beasts, knee deep in the lake, while ashore in the foreground the woman folk are relieving the hobbled critters of their wool. A little boy has caught up his favorite lamb in fear that it also will be subjected to such indignities as a bath and a hair cut and presses the small beast to his breast. An animated scene with figures of human beings and animals handsomely wrought on a grand scale.

Canvas. Signed and dated, 1871. Height, 65 inches; width, 90 inches.

ARTHUR F. TAIT, N.A.

AMERICAN SCHOOL

1819—1905

60. "JACK IN OFFICE"

Landscape and cattle pieces were the subjects that interested Arthur F. Tait, and for many years he found New York and other cities favorable to his work. Very often, as in this painting, he made a genre picture out of a very conscientious, well-painted composition with animals as the actors. Elected member of the National Academy of Design in 1888.

The interior of a barn offered him a chance to display no little cleverness in the handling of light. The sheep are well grouped and the center of interest is a Scotch collie whose intelligent head and intense air, vibrating with the importance of his employment, reflect very neatly the title of "Jack in Office" and give a flavor of dry humor to the scene. Excellent drawing of dog and sheep; adequate coloring. A capital bit of animal genre.

Signed and dated, 1885. Canvas. Height, 21 inches; width, 36 inches.

JOHN H. DOLPH, N.A.

AMERICAN SCHOOL

1835—1903

61. WEAVER ON THE OLD FARM LOOM

Best known for his pictures of dogs and cats, John H. Dolph by no means confined himself to animal pictures. He shows the big loom with its heavy wooden frame and before it, her back turned, an elderly countrywoman who has retained the skill taught her in youth. To the left a bit of the farm that indicates how the loom occupied in some cases a separate frame building of its own.

Natural and pleasing pose without an attempt to prettify the weaver. A dog in front sleeps as near his mistress as possible; chickens outside the door. Simple, straightforward work; sound painting.

Canvas. Signed. Height, 22 inches; width, 30 inches.

WILLIAM MAGRATH, N.A.

IRISH AMERICAN SCHOOL

1838—

62. THE COLLEEN BAWN

Born in Ireland, this sterling artist in genre came early to America, but made many visits of some duration to the British Islands, so that he has become known distinctively as a painter of Irish subjects. At present he is in New York. His election to the National Academy of Design dates back to 1876.

This is one of his neatly turned sketches of a single figure, a powerful young colleen bawn standing in the doorway of an Irish thatched cabin. It is more than a sketch, it is a carefully painted figure that represents a type of rustic womanhood fast disappearing from Ireland owing to the improved conditions of the "foinest pisantry" on the "ould sod" and to the drain of emigration to the United States, Canada and Australia. Truthful and sober; decorative in tones; expression of a strong character in the barefooted lass.

Panel. Signed "W.M." Height, 6 inches; width, 4½ inches.

EUGÈNE JETTEL

1845—1901

63. LANDSCAPE WITH CATTLE

Although he has always passed for a French or Belgian artist, Eugène Jettel was born at Johnsdorf in Moravia, so that by nationality he was Austrian. But after studying with Zimmermann in Vienna he came at twenty-one to Paris where he entered warmly into the views of Corot, Rousseau and Dupré concerning landscape. At the Exposition Universelle he won the cross of the Legion of Honor and in 1900 at the Salon was noted for his "Holland Landscape" and other pictures. Jettel died in Trieste in 1903.

This landscape is typical of Holland and remarkable for the fine distances, the melting perspective, the "atmosphere" and the discreet, reserved handling of the clouds. The "beef critters" are so painted as to recall the work of Van Marcke and other eminent cattle painters of twenty years or more ago.

Canvas. Signed and dated, Paris, 1889. Height, 13½ inches; width, 16 inches.

MINIATURES

LABRONE

64. LADY OF THE WONDERFUL TRESSES

A young woman in low-neck white, with balloon short sleeves and long tulle over-sleeves wears an erection of tresses on the top of her head which may well be called *incroyable*.

This miniature is by Labrone of Paris, signed and dated, 1832. Very delicate penciling and nice tones of complexion, hair, pink girdle, etc. Painted on thin ivory. Oval miniature in the oval black frame of the period, 4 by 3 inches.

RÉMY

65. FEMME AU MANCHON

The "woman with a muff" is a free translation into miniature of the painting by Mme. Vigée Lebrun of her daughter. Rémy has played his colors deftly, the feather corresponding in hue to the sash round the waist, the gray felt hat harmonizing with the powdered hair. The painting from which this miniature is adapted is considered Mme. Lebrun's best work. Neat workmanship and gay expression. Round miniature on thin ivory, 3 inches in diameter.

RENARD

66. THE CHATELAINE

Three-quarter length of a noble lady of the sixteenth century with hair and hat of a later date. Delicate and finished work on feathers of hat and fan, lace and rose, eyes and mouth. Probably portrait of a prima donna in some mediæval rôle. Paris work, early nineteenth century, on thin ivory, oval plate, 4¾ inches by 3½ inches.

P. COMTE

1817

67. MADAME PAULINE BONAPARTE

Very exquisitely wrought is this likeness of the handsomest sister of Napoleon Bonaparte. Not only has Comte spent great care on the camel's-hair shawl, the blue-gray satin "Empire" gown and the greenish curtain looped so as to make an effective background to the deftly painted head; but he has put a distance of hills and clouds that may, for all we know, offer an allusion to Italy. Square ivory. 3¾ inches by 3¼ inches.

BARIGNY

68. THE YOUNG NAPOLEON

Fancy portrait of the little boy on whom Napoleon based his hopes of perpetuating his family on the throne of France. The King of Rome, called later the Duc de Reichstadt, has been recalled in recent years by Rostand's play acted by Sarah Bernhardt.

This miniature shows him about six years old, wearing the star and sash of an order, a green coat and wide lace collar, curly brownish hair and large blue eyes. Round ivory. Diameter, 3 inches.

MABELLA

69. LOUIS SEIZE OF FRANCE

Half length miniature of the king who perished by the guillotine, giving his kindly plump features, but introducing into the eyes a touch of the anxiety he suffered while his country was preparing to destroy him. Very skilful brushwork of the period, 1800 to 1840. Oval ivory, 3½ inches by 2¾ inches.

70. A COUNTRY FETE

Miniature picture of a Fête in France at the gates of château, the gate terrace of which is seen on the right. On the outside of a theatrical booth one sees the manager calling to the people while Harlequin gives Pierrot a kick extra. Coaches and sedan chairs, gowns, costumes and umbrellas suitable to about 1750. Amusing eighteenth century sketch of French merrymakers.

From the Peter Marié Collection. Paper board. 6 inches by 8 inches.

71. QUEEN OF LOUIS XIV

Portrait of the Austrian Queen of Louis Fourteenth in the immense hoops, tall hair masses and feathers. She is in full Court dress and appears between marble pillars and velvet curtains whose red contrasts with the rose and gold of her voluminous skirt. The Royal Crown on the cushion to the right; old fashioned flowers beyond. Old fire gilt frame. Early eighteenth Century ivory. 5¾ inches by 4¾ inches.

72. QUEEN MARIE

The dress is of the time of Queen Mary of Scotland, but if she is meant in this miniature it must refer to her youth when she was the wife of the young King of France. The lion on the escutcheon may refer to her family. Mediæval stronghold and mountains in the background. A deftly painted, interesting miniature. 3½ inches by 2½ inches.

73. ANNE BLENNERHASSETT

Portrait by an unknown artist of one of an Irish family of note. The Blennerhassetts have had a romantic history in some cases and one that is connected with America. Well drawn example of miniature work by an expert hand. Oval ivory, date about 1840. 3 inches by 2¼ inches.

74. A YOUNG GENTLEMAN

Neither the sitter nor the painter of this pretty bit of fine painting on ivory is known, the artist having left no record on the plate and the oval case not having so much as initials engraved. Oval ivory, date about 1830. 2½ inches by 2 inches.

75. BREAST-PIN PORTRAIT OF O'CONNELL

This form of miniature was very common down to 1860, but the great bulk of small portraits have perished. This is a likeness of an Irish leader of note and is appropriately framed in shamrocks. Probably a portrait of Dan. O'Connell. Oval ivory, 1¼ inches by 1 inch.

RICHARD COSWAY

ENGLISH SCHOOL

1740—1821

76. YOUNG LADY WITH THE BLUE EYES

This large oval miniature is signed by a painter who has the highest repute among the British in the past. Modeling of shoulders and bosom, drawing of draperies show his skill in painting on a small scale. The green flesh tints are boldly applied. The expression is pensive; mouth and flowers in the hair are clear-cut in contrast with the soft, loose golden hair. Large oval on ivory. 4½ inches by 3½ inches.

ONE OF THE PEALES

77. PORTRAIT OF A LADY OF THE WHITE HOUSE

This is a likeness of "Dolly" Payne Madison, wife of President James Madison, in accordance with an affidavit made by an heir of the adopted daughter of Mrs. Madison, which goes with the miniature. In 1899, Mary C. Kunkel, the daughter of Anne Payne Causten, wife of Dr. James Causten, affirms:

> "This is to certify that Miniature *Dolley P. Madison* by Peale, Lot No. 3 in sale of effects of Mrs. Dolley P. Madison . . . was bequeathed by her to my mother, Anna Payne. who was wife of Dr. James H. Causten and niece and adopted daughter of Mrs. Dolley P. Madison, and inherited by me from my mother, Anna Causten." Signed "Mary C. Kunkel."

Quaint lace cap with ringlets escaping over forehead and ears, big hoop ear-rings, mannered mouth, double chin.

Mrs. Madison appears in middle age, clad in Empire fashion. The date might be 1820 to 1830. Nicely wrought by a practised hand. Oval ivory, probably by Rembrandt Peale. 2½ inches by 2 inches.

78. SPANISH EIKON

Old Spanish figure of the Madonna with Christ and St. Joseph, St. Anne and also two worshipers, one at each of the four angles. The work is like Greek eikons, partly raised, embossed, and tooled like book covers. Cupids with flowers over their shoulders decorate the outer part of the picture, which might have been used for a book cover. At bottom is the title N. Senora de Rosario. Curious old religious piece in which Spanish and Greek ideas in art combine. Oil painting on copper. 8¼ inches by 6¾ inches.

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